

# LINGUOPOETIC ANALYSIS OF A LITERARY TEXT

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## Abstract

The present article examines the theoretical foundations and methodological principles of linguopoetic analysis of literary texts. Literary discourse is characterized by complex linguistic structures through which objective reality is artistically reconstructed by means of imagery and aesthetic expression. The study emphasizes that the language of fiction serves as the primary distinguishing feature separating literary texts from other functional styles. Drawing on classical and modern linguistic theories, including the views of Aristotle, F. de Saussure, Goethe, and A. Alonso, the article highlights the interdisciplinary nature of linguopoetics at the intersection of linguistics and literary studies. Particular attention is paid to paradigmatic and syntagmatic word choice, stylistic markedness, graphic devices, and deviations from linguistic norms as tools for creating poetic meaning. The research also considers the role of idiomatic, pragmatic, and linguocultural features in revealing artistic imagery and character portrayal. Furthermore, the article outlines the contribution of Eastern linguistic and philosophical traditions to the development of text interpretation and word aesthetics. The findings demonstrate that linguopoetic analysis provides an effective framework for uncovering the aesthetic, semantic, and expressive potential of literary texts, thereby deepening the understanding of artistic language and its communicative functions.

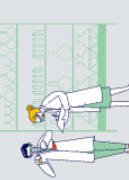
**Keywords:** Linguopoetics, literary text, linguopoetic analysis, artistic language, poetic meaning, paradigmatic and syntagmatic relations, stylistic devices, linguocultural features, aesthetic expression, discourse analysis.

## Introduction

Literary works possess complex linguistic features, and their analysis is therefore considered a multi-stage process. Among language studies based on various objects of research, increasing attention is being paid to the study of the language of literary works.

The complete reconstruction of objective reality through images is fully entrusted to the words used in a literary work. For this reason, the study of these words plays an important role in understanding the poetic essence of a literary text. It is precisely the language of fiction that serves as the main factor distinguishing it from other genres. According to Aristotle, the most effective way to achieve clarity in a literary text is the use of modified forms of words.

The study of the language of literary works has a long history and encompasses two main directions. In the first direction, the linguistic features of a particular period of a nation's



language are studied through literary works and ancient manuscripts. In this process, similarities and differences between the historical linguistic characteristics of the language under study and its contemporary state are identified. For instance, the great German writer Goethe supported the linguistic analysis of literary works. Another linguist, Kluysenar, described language as the movement of communication. According to Kluysenar—both a linguist and a literary critic—language should be studied in terms of how it is reflected in the process of “parole” (speech), as defined by F. de Saussure. Through these scholarly conclusions, the researcher attempted to prove the close interconnection between linguistics and literary studies, expressing the belief that linguopoetic research achieved success only after linguists began to explore how language is reflected in individual speech.

The Argentine linguist and literary critic A. Alonso, who contributed significantly to the widespread development of linguopoetics in Western philology, studied literary works as sources of aesthetic expression, whereas many of his contemporaries emphasized history, ideology, and biography in their analyses. The scholar criticized limiting linguopoetic analysis to merely listing expressive devices. He advocated directing the analytical perspective toward the idiomatic, pragmatic, and linguocultural features of the work being studied.

In Eastern tradition, attention to the art of words, understanding the essence of a text, the meanings of words and their modes of usage, and the artistic application of language can be traced back to ancient times. Examples include efforts to interpret the Qur’an and to comment on sacred hadiths.

In particular, many thinkers such as Mahmud Kashgari, Farabi, Ibn Sina (Avicenna), and Zamakhshari paid special attention to the word.

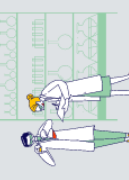
In modern linguopoetic research, the method of analyzing specific aspects of a literary text separately is developing rapidly. This process is implemented by writers in various forms. In literary works, the use of capital letters only, bold words, abbreviations, and other graphic devices often serves a particular aesthetic purpose. Such practices are sometimes evaluated as deviations from language norms.

Writers pay special attention to word choice when creating poetic meaning. This selection is referred to as vertical and horizontal, as well as paradigmatic and syntagmatic choice. Choosing the most appropriate word from among the synonyms in the entire lexical wealth of a language is considered a paradigmatic choice.

The character traits of literary protagonists are also reflected in the stylistic coloring of the words used in their speech. The creator shapes a character’s speech by taking into account their religious-philosophical, socio-religious, and cultural knowledge. Socially marked or scientific-official lexical layers are used to reveal a character’s personality.

In the process of linguopoetic analysis, the poetic essence of expressions and words that serve to create artistic quality and imagery in the works of a writer or poet is examined.

As a field of study formed at the intersection of linguistics and literary studies, **linguopoetics** conveys the meanings of “language and poetry” and “artistic expression.” It investigates the principles by which aesthetic impact is created in a literary text through linguistic means of



expression. The primary objects of linguopoetics are the artistic function of the word, the system of imagery, poetic structure, and the semantic layers of the text.

The linguopoetic approach in linguistics makes it possible to study a literary text not as a communicative phenomenon, but as an aesthetic system. Therefore, linguopoetics seeks to analyze the “art of the word” from a linguistic perspective. In this process, not only the lexical-semantic meaning of a word, but also its aesthetic, emotional, and associative values play a significant role.

Linguopoetics occupies an intermediate position between poetics in literary studies and stylistics in linguistics. While stylistics examines the stylistic features of speech, linguopoetics analyzes the aesthetic essence of a literary text and the role of linguistic means in the creation of artistic meaning. Thus, linguopoetics is aimed at revealing the linguistic mechanisms of aesthetic impact.

In modern Russian linguistics, linguopoetics acquired its independent scientific status during the twentieth century. Theories concerning the poetic function of language, the structure of literary texts, and the figurative nature of the word played a decisive role in the formation of this discipline.

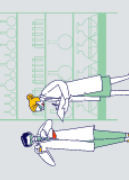
Linguopoetics studies the form, structure, language, style, and expressive means of a literary work. Russian linguists have contributed significant scholarly conclusions by analyzing the artistic potential of poetic language—that is, by studying the art of words and aesthetic means of expression.

According to this view, linguopoetics is a field that reveals the interconnection between form and content in a literary text. Linguopoetic research conducted by Russian scholars began to develop from the late nineteenth century onward. During this period, the structure of artistic speech, the aesthetic potential of words, and the specific principles of poetic language emerged as key scientific problems.

The initial formation of Russian linguopoetic thought is associated with the name of **A. Potebnya**. In his works “Myth and Word” and “Thought and Language,” he analyzed the relationship between the inner form of the word, imagery, and meaning, thereby laying the theoretical foundations of linguopoetics. According to Potebnya, the poetic essence of a literary text is embodied in the semantic layers of linguistic units.

At the beginning of the twentieth century, this direction was further developed by representatives of the Russian Formalist school, including **V. Shklovsky**, **Y. Tynyanov**, **R. Jakobson**, **B. Eikhenbaum**, and others. The Formalists focused particular attention on the poetic function of linguistic units and the formal structure of the text. Their works shaped the methodological foundations of linguopoetics.

Between the 1950s and 1970s, semiotic approaches were introduced into linguopoetic analysis in Russian linguistics. **R. Jakobson’s** lecture “On the Poetic Function” became a turning point in the further development of linguopoetics. He identified the poetic function as one of the fundamental functions of language and emphasized the necessity of analyzing literary texts as communicative systems. Indeed, at a time when the dominance of the expressive function in



literary works was being actively emphasized, the study of literary texts as means of communication led to new scholarly outcomes.

In contemporary Russian linguistics, linguopoetics has expanded further as an interdisciplinary field. It develops in close connection with cognitive linguistics, discourse analysis, stylistics, and pragmatics. Modern studies focus deeply on the aesthetic and communicative features of literary texts, metaphorical models, conceptual analysis, figurative thinking, and issues of individual style.

In addition, modern linguopoetic research employs approaches from the digital humanities, including corpus linguistics, automated text analysis, and the identification of poetic structures through semantic networks. These methods have significantly expanded the empirical and methodological base of linguopoetics.

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